made it were moving away, ~~In reality~~ though the young men are merely blowing less forcibly into the whistles.

The siki returns to the house and tells the guests that Mɛtlakila has indeed been near and has promised to return later. ~~On~~. Those who are not sɛsaok, being ~~steeped in the belief concerning the omnipresence of supernatural beings~~ superstitious and ignorant of the carefully concealed whistles, readily credit the tale that they have heard the voice of a denizen of the land above, whose language is intelligible to the siki. Thus is the supernatural element of the potlatch first called forth.

After a final distribution of food, the guests return to their ~~xxxxxxx~~ homes.

The Initiation of Sɛsaok Neophytes (Small caps)

At a potlatch valuable presents are given to the foreign guests, but it is unthinkable for the donor to give to his fellow-villagers. ~~Accordingly,~~ If X desires to display his generosity towards them, he does so at a preliminary ceremony, when he begins the initiation, or re-initiation, into the sɛsaok society of any number of young people. After elaborate counting and re-counting of his goods, both those actually stored in his house and those promised, for in spite of the care exercised, mistakes are common, giving rise to hurried borrowings from friends to make up the necessary amount. X decides that he has sufficient to initiate, for example, seven neophytes. His first choice will be his own children, failing those, the sons and daughters of a brother or sister, or his wife's relatives, or, if none of these are available, those of a friend. X does not gain any pecuniary advantage for such a transaction, in fact he loses, but the prestige attached outweighs this consideration.

"Is it not the privilege of a chief to be generous?" say the Bella Coola.

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He approaches the parents of those whom he has selected, always members of old established families. As it is to the social advantage of a young person to be a sɩsaok, a parent seldom refuses, ~~and~~ tells X. a sɩsaok name, dormant in his family, which he wishes to have conferred on his son, also how much he is willing to contribute for the purpose. Frequently, a parent will request X. to have his son initiated, promising the necessary emolument.

These preliminaries have probably been commenced before ~~xxxxxx~~, at any rate they are completed as soon as possible, so that a few nights later X. is able to instruct a herald to invite the sɩsaok to his house. The singers are in attendance. The father, or other relative, of one of those about to be received into the ranks of the sɩsaok expounds in general terms the ancestral myth containing the name about to be conferred.(1) Another follows, until myths have been recited for all. The singers listen attentively, knowing that without further instruction they are expected to compose two songs for each person, embodying a few salient points in the myth, without exposing the details. In point of fact the singers probably are well aware of the myth, having heard it on previous occasions. After a distribution of food, provided by X. the people disperse.

For several days the singers work at the songs. The principles governing their composition are identical for all types. At night, as he walks in the forest, or at any other time, a singer constantly tries to compose a tune. Others

(1) Often a parent will ask a fluent speaker to deputize for him.

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do the same, and at intervals they meet, either in some lonely spot or in the back-room of a house. Each singer who has composed a tune beats out its time, humming as he does so; then another gives his tune, and perhaps a third. After much discussion, which sometimes becomes acrimonious, it is decided what two tunes are the best for so-and-so. Words are then supplied, a matter of less difficulty, all the singers assisting. In this way the fourteen songs required are composed. When ready, one of the singers informs X. of the fact.

X. decides that on a certain night two of the initiates shall begin a period of confinement in the back-room of his house. This information is passed round in secret by the sɩsaok, and the initiate, whom it will be convenient to refer to as Y., is duly warned. At dusk a reliable sɩsaok is sent out to the woods behind the village with one of the large cone-shaped whistles. This is presently heard. Y. may be in his own house, but at once any number of sɩsaok rush in and conduct him, concealed in their midst, to the back-room of X.'s house. All the sɩsaok of the village begin to gather there, and those who are not members of the society are also free to enter, though they cannot take any part in the proceedings. They lurk near the door, watching with interest mixed with fear, and ready to flee if the danger from supernatural beings seems too acute.

The singers begin to beat out the first of Y.'s songs, which is always of the type known as alɩlx, consisting of two sections. The time of this type of song is rapid. Meanwhile the whistle has been sounding at intervals, gradually becoming louder, as if the supernatural being of which it is the voice were coming nearer Presently it sounds immediately outside the door, and a siki rushes forth. He

After some delay, a whistle is heard at intervals, gradually becoming louder as if the supernatural being, of which it is the voice, were coming nearer. Presently it sounds immediately outside the door, and a siki rushes forth. He returns in a moment, followed, amid the breathless excitement of the uninitiated, by a figure masked ~~to represent~~ as a bird or animal. The design ~~is of~~ represents Y, 's crest, or ~~of~~ some creature with which one of his ancestors came in contact, and which is, therefore, regarded as having the same sociological importance. A member of the society has carved the mask, another wears it, but this the uninitiated do not know.

"It is a tutwinəm" (meaning, What is displayed, or A materialization) they gasp.

The figure crosses the house and bends down beside the singers, to whom it appears to be whispering. Presently they begin, softly, to tap out a song in rapid time as if the supernatural visitor had just taught it to them. It is usually divided into two parts and the theme is taken from Y's ancestral myth. If the neophyte is a son or other near relative of the chief who is giving the potlatch, the theme may consist of boasting references to the goods about to be distributed. This is customary for X himself if he performs as a sʟsaok at the actual ceremony. After two or three rehearsals, the singers beat out the time more loudly and accompany it with their voices, while the masked figure dances. A number of older sʟsaok accompany the performer as he whirls around the house; it is pretended that this is necessary to shield the spectators, though the real function is to guide the dancer, whose sight is handicapped by the mask. If the tutwinəm represents Wasp[3] or Grizzly Bear, he does not made a circuit and a fluent sʟsaok explains that to do so would be unsafe owing to the ferocity of these animals. When the sound is ended, the figure passes into the back-room. After a short interval it reappears, recrosses the house, and leaves by the front doot, to the accompaniment of increased whistling.

A few myths embody two tutwinəm. In this case, a second figure presently enters and the same ritual is repeated for a second song. This usually differs, musically, from the first, being in three parts and with even more rapid time. In more cases

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3 None of the first people came to earth as Wasps, but several received so much help from these insects that they are regarded as crests by the descendants of those whom they assisted.

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the second song is merely beaten out by the singers without the appearance of a tutwin m to supply an obvious source.

This is the normal, but not the only practice with regard to a tutwin m. Sometimes the figure does not appear until after the singing of the first song, and the uninitiated are told that it has been attracted by the music. In this case it passes into the back-room, later to reappear and leave by the front door. The uninitiated are told that it has brought a strange power, that Y. has become peculiar, and that his name is now, for example, Qwaqwasila. A herald bears this news through the village. A second song is then sung in due course.

The tutwin m is difficult to classify among Bella Coola supernatural beings. It appears in the form of an ancestral crest but the s saok do not seem to have taught the uninitiated to regard it as Y.'s actual forefather. It remains as a supernatural embodiment of his crest, a materialization of an element of family history, and a motive for the use by Y. of a mask representing the apparition. The uninitiated do not seek further; they have seen a wonderful sight and are impressed.

Several of the older s saok stated that the tutwin m concept was not indigenous to Bella Coola; it had been adopted, recently, probably as a prerogative obtained through marriage, from the Bella Bella or Rivers Inlet people. The diversity in ritual supports this view. There was not sufficient time for the procedure to become stabilized between the introduction of the concept and the dislocation of Bella Coola social life through the influence of the white man.

Whatever may have been the history of the tutwin m, it provides Y. with a mask, or with two, if two figures have appeared. He guards them jealously, though secretly, throughout his life and uses them only on rare ceremonial occasions. It is one of these masks which will be brought out if one

~~Slop~~

of his family gives a dramatic representaion of his return after death. A mask of this type is sometimes willed, but the legatee alters the design before using it.

A short pause follows the singing of the second, or third, song, during which some chief or chiefs may make a laudatory speech concerning Y.'s family history. Then the singers again strike up the first song, and as they sing it susaok members of the audience join in. Similiarly, the second song is practised. These two are sung, time after time, until the susaok have thoroughly mastered them. When the singers considered that this has been accomplished, they tell X. who communicates with the susaok man outside who has the whistle and again its eerie notes are heard. Some of the uninitiated, believing that the supernatural being who gives potency to the susaok ritual is at hand, hurriedly leave in fear. At the same time some of the susaok conduct to the back-room the second initiate whose songs are to be sung that night. The procedure in his case is identical with that described for Y. Usually it is considered sufficient to ~~initiate~~ seclude two on one night, though three may be attempted. When the songs of the last have been sung, food is distributed and the people disperse.

A few nights later the same ritual is repeated for two more initiates, who join their predecessors in the back-room. Here they spend their time in idleness, the only essential being that an air of mystery is preserved by keeping the initiates out of sight of those who are not susaok. Food is brought to them by a susaok, and members of the society are free to enter the room at any time. Some of the older ones ~~even instruct~~ enlighten Y. and his fellows ~~in~~ with regard to the secret rites,

especially, to the human origin of the initiate. Proud of his new status, an initiate never dreams of transmitting this information to those who are not members of the society. As a privilege, the neophytes are sometimes allowed to go out at night, care being taken that no uninitiated person shall see them. The length of the period of confinement varies according to the number of young people to be admitted, and to the return time of the potlatch; the duration is about two weeks, the maximum, four months. Sometimes the boisterousness is lightened by the arrival of carpenters who have chosen this secret place to work at the grease sacks. After all the initiates have been confined in the back-room, K continues to invite people to his house at frequent intervals to practise their songs. On such occasions food is distributed, so that the meetings are expensive to the host; but no donor grumbles about it, as thereby he establishes his prestige as a chief.

The Validation of Grease Names (In all of-)

The next event is the validation of the initiates' grease names, (K) is ceremonially termed nonatlem. K, with the assistance of his family, piles on the floor of his house the goods which he intends to use for this purpose. In the old days these consisted of skins, blankets, food, boxes, bones, slaves (symbolized by stones), canoes (symbolized by sticks), and so on. Nowadays money is used. Tomorrow's dawn a herald summons the people to K's house. For many years it has been customary to invite everyone, but it is said that long ago only the grease would have been present. When all are seated, without special places, K calls upon some eloquent friend to direct the distribution of the money. This speaker orates how K is carrying out the rites

(K). Validation of the neophytes' names is essential at the potlatch itself, but chiefs endeavour to display their wealth and generosity to their fellow-villagers as well. Consequently, though honors are eager to perform this rite, it can be omitted entirely without affecting the potlatch.

~~3193~~

incumbent on his noble and exalted station, how all honour him for so doing, and how all should strive to follow his example. He then says that to give strength to the name, Owaqwasila,X. will give away, say $100.00. He further announces who have contributed this amount;--perhaps $50.00 from X. and the other half from various relatives of Y. If the sum in question be a large one it is always mentioned from whom, ~~or~~ and how the donor has obtained the money. Thus every financial transaction becomes publicly known, and the more prominently a man figures, the greater is his prestige. Next, the amount to be used for the second's initiate's name is announced, with the same details, and in like fashion the sums decided upon for each successive initiate.

Then the total amount is distributed among the guests by the heralds, under X.'s supervision. His aim is to give every one the same amount, though sometimes ~~a man~~ men will receive more than ~~a woman~~ women, but in every case members of the same sex receive the same sum. The Bella Coola are not expert mathematicians, so that faulty division is the rule. If X., for example decides to give $1.50 to each person present, it is a time of considerable anxiety while the stack of bills is being reduced, to watch whether or not there will be the exact amount. If X. finds out he is short he will hastily borrow some money as it would be an insult to omit anybody. On the other hand if the amount be too great, he will use the surplus in making presents to the more influential guests.

With the exception of this surplus, if any, the money distributed is regarded as an outright present; "it has flowed away to make good the boys' names" is the Bella Coola expression. A chief will remember how much he has received,

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and if he wishes to uphold or to increase his own dignity, he will make a point of returning at least an equivalent to X. on some future occasion. But though in effect he may make return, such is never said to be the case. "The money has flowed away". Poor people, white guests, or others from whom no return can possibly be ~~expected~~ received, share equally in the distribution; the money all guests ~~sees~~ to validate the transaction. On the other hand X. expects that the presents, if any, made to a few individuals after the general distribution, will be returned with interest. In selecting the recipients of these he has been animated, firstly, by the necessity of repaying old debts, secondly by his desire to make good investments in the shape of presents to those likely to show their chiefly nature by returning with heavy interest. No request is ever made for such repayment, but as the transaction has been publicly announced, a man fears ~~the~~ to fail ~~ure~~ to repay, since that would ~~will~~ lower his prestige. It is not possible for anyone to refuse a present, no matter how ~~much~~ embarrassing it may be. ~~ensue~~.

After the gifts have been distributed the songs of the initiates are practised. The members of the s'saok society join the singers; the other spectators listen attentively, full of interest, but take no part. X. with his helpers then give food to all, and they depart.

Before the coming of the white man a potlatch was a rare event, and s'saok members were initiated at local gatherings. In such cases the period of confinement was the same as that just described, but instead of merely practising the songs during the interval, the initiates appeared and danced to them. It will be convenient here to describe that ritual, emphasizing the fact that ~~not~~ in the

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when the initiate can be confirmed in the presence of foreign guests,
potlatch, it does not take place. ~~at the present time.~~

After the distribution of goods the singers ~~would~~ beat out the tune of any one of the initiates, and all ~~would~~ emerge in close succession from the back-room, ~~each~~ wearing a blanket, without distinctive design, a collar of dyed and pounded cedar-bark decorated with pendant weasel skins, and the distinctive sɪsaok head-dress. This consists of a circlet of grizzly bear claws, surmounted in front by a small forehead mask, and from the inner side of the circlet there rises a number of sea-lion whiskers over which is scattered eagle down. From the back of the head-dress hung weasel skins. In Bella Bella it is said to be customary for a skin to be added on every occasion when a sɪsaok is confined to the back room. This may happen as many as fifteen times to the child of wealthy parents, and a few Bella Coola have adopted the practice of marking each with a slash. Usually, some six or nine skins are hung in tow tiers, without consideration of the number of times the wearer has been in confinement. The central figure of the forehead mask is a face with a hooked nose, the recurved hook being joined to the face inself. This face does not vary with the wearer's ancestral myth, and no one knows what the figure represents. It is said to have been introduced to Bella Coola from the north a few generations ago. Before that time the head-dress consisted of a circular band of dyed cedar bark, decorated with the tail feathers of one of the large wood-peckers. The Bella Coola call it simply, "forehead mask.". Each initiate carries a hollow rattle, carved in the shape of a bird, which he holds in his right hand, belly uppermost. Long, long ago, a dancer ~~did not~~ failed to do so. The rattle became alive and the bird flew away, so ever since this rule has been obeyed.

Each initiate takes up his station in some part of the hall behind the fire

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and dances in time to the beating of the sticks. The left hand of each is clasped behind his back while in his right ~~hand~~ he holds the rattle and keeps it in constant motion by shaking ~~the~~ his wrist. Ability to do this is one of the marks of a good dancer. Keeping the body stiff and the legs close together the dancer rises with slight jumps, barely altering his position on the floor. Sometimes he slowly turns around sun-wise[2] in his series of jumps, at other times he does not alter his position at all. The head is bent from side to side and downwards at each jump, causing the eagle down to fly in all directions. Sisaok assistants blow more of the material on to the head-dress at intervals. As the dances proceed, those women who have the prerogative for doing do utter ~~the~~ a peculiar droning cry. After dancing, the initiates return to the back-room, where they doff their attire. The ceremony concludes with the distribution of food.

The initiates are now free to leave their place of concealment, and each has become a legal member of the Sisaok society. Some young men, sons of influential chiefs, are secluded a number of times, others but once. The oftener a youth is secluded, the greater is his prestige, because goods must be distributed on each occasion to validate his name. At the present time, there is considerable uncertainty about the exact details of the ceremony[1]; some informants state that each initiate should emerge alone and dance by himself. This concludes the shorter ceremony, but with a potlatch the dancing is reserved until the coming of the foreign guests.

(2) The Bella Coola believe that the sun moves from east to south to west to north. Many ceremonial movements follow this direction, which will henceforth be described as sunwise.

(1) It has been so easy of late years to give potlatches that the simpler rite has fallen into disuse.

~~(1)~~

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Returning now to the preparations for the true potlatch;

It is a matter of indifference whether these ceremonies are carried out previous to, or after, the departure of messengers to invite guests from abroad. Although X. will usually consult his relatives and friends as to whom he shall invite, this is entirely optional. In giving his invitations X. is actuated firstly, by a desire to surround those from whom he has previously received hospi-tality. Having accepted presents from them he is under obligations which must be wiped off unless he is willing to sink in social estimation. Considerations of friendship also enter into his selection, and he will likewise invite anyone whom he wishes to put to shame by a lavish display of wealth. It is taken as a matter of course that each guest will be accompanied by a number of followers, members of his family, slaves or adherents.

Acting on X.'s instructions a herald invites the people of his village to X.'s house. X. stands up and announces to them that he wants so-and-so, giving the name of a chief, to for instance, to Bella Bella, to invite a certain person, whose name he gives, to his ~~ceremony~~ potlatch. X. likewise names those whom he wishes to form the ~~crew~~ escort. As a sisaok whistle is used, it is essential either that the chief himself be a seni-or sisaok, or that a siki go with him. It is immaterial whether or not all of the crew are members of the society. Nobody is compelled to go, but as all know it will be a matter of pride to X. to recompense them for so doing, none decline except for some strong reason. X. names those whom he wishes to proceed to othe-r tribes, sending one canoe to each group of towns. He arranges their depart-ure according to the distance each must travel, the aim being to have all the guests arrive at Bella Coola at the same time. X. is expected to provide food for his guests as soon as they arrive, and as the potlatch cannot start until

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all have assembled, X. makes an effort to ensure simultaneous arrival, no easy matter since the area from which guests are invited extends from the Nass River to Alert Bay.

The mysterious and sacred nature of the potlatch is impressed on the minds of the uninitiated at the time of the departure of each canoe. When the chief who is to bear the invitation, and the members of the crew are in readiness, in the canoe at the beach, there is heard from X.'s house the sound of a whistle. The uninitiated, unaware of the method by which this is produced, consider it to be the voice of some supernatural being connected with the potlatch. Either the messenger himself, or some assistant with him ~~also~~ blows a whistle from the canoe. This can be done without exposing the method by putting the whistle to the lips under cover of a large blanket. When the whistle has sounded the canoe is free to proceed.

The messenger-chief carries with him his sisaok mask which he dons if he sees another canoe approaching, while eagle down is scattered over the heads of the paddlers. These two signs intimate that the occupants of the craft are on ceremonial business, therefore must not be attacked. For a considerable distance up and down the coast the sacred nature of the potlatch is recognized to such an extent that an attack upon envoys is unthinkable, though one or two myths recount how this unwritten law was violated on rare occasions. A canoe meeting potlatch messengers veers over to the other side of the channel to give them the right of way.

On reaching the destination the canoe is brought to close to shore until the inhabitants of the village have gathered on the beach, which they swiftly do on the arrival of strangers. The messenger sounds his whistle, the significance of which is fully understood by members of the sisaok society. Any chief who wishe

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to show his wealth and importance will invite them to his house. As they are landing he sends his herald to summon a number of influential people of his village, who seat themselves in their rightful places. As the messengers enter they are given seats on the bench behind the fire, the spot usually reserved for chiefs. A number of lads are called in to toast smoked salmon, and when this has been done the fish are broken into shreds by young girls and served to the messengers on a mat, in lieu of a table-cloth. The envoys do not deliver their message as soon as they arrive. On the contrary, they spend the rest of the day aimlessly talking with their hosts, and sleep in the house which has received them.

The following day likewise passes without ceremony, but towards nightfall the host summons all his fellow-villagers to his house. The singers take up their customary places and beat out ~~any~~ kusiut tune. Upon hearing his or her air, the owner of it starts to dance. Using their own discretion, the singers beat out the tunes of kusiut after kusiut, and each dances. In like fashion the singers beat out susaok songs , and the owner of each dances. Since the supernatural beings are not present, the dances are merely of a ceremonial, not a sacred nature. When all have danced, each gives a present to the envoys. These gifts are not returnable. They are merely "eagle down," but it is necessary that a gift of some kind be given to validate the dances. The value is immaterial, so far as ~~that~~ ~~the~~ the purpose is concerned, though a chief who wishes to exhibit his chief-like nature will try to present a valuable gift. If a man is too poor to give anything, he can avoid the obligation by not dancing when his tune is beaten out. The presents are piled together, and then the host,

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aided by several important chiefs, distributes them to the messengers, at the same time making laudatory speeches. The chief of the messengers will receive more than the members of his crew, ~~though there is no definite system about it~~.

Then the messenger chief stands up and announces the names of those whom X. has invited to his potlatch, using in each case the ancestral name of the person summoned. Then the envoys, in a body, go to every house in the village. Probably all to be invited are present in the house of the chief, yet the messenger chief must call out in the doorway of each house,

"Chief So-and-so, prepare your paddles and leave tomorrow."

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Early the following morning the messengers rouse those whom they have invited and, as a mark of respect, assist them to carry their goods to the canoes. There is an attitude of shaming combined with that of respect, since the guests will have been placed under obligations. They also take to their canoes their recently acquired goods. ~~Messengers and~~ Envoys and guests set out together in their respective crafts, and only separate as they near Bella Coola.

Arrival of the Guests.

While the canoes containing the first party of guests remain at anchor to wait for high tide, the envoys proceed at once to X!s house, now completely redecorated if not entirely rebuilt. Here a huge fire is blazing, and members of the s·saok society are passing in and out, making preparations for the ceremony. Both men and women beautify themselves by painting their faces in any designs they fancy, and by combing their hair and placing eagle down upon it. The guests at anchor likewise make their preparations by laying planks across their canoes so as to form a dancing platform. Then, as the tide rises, the singers in the house beat out the tune of one after another of the concealed initiates, while the audience, consisting of s·saok alone, join in. As the sounds drift out to the guests, they too beat

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out some of their well-known sisaok songs.

At high tide, as the canoes draw near, carefully guided by poles and paddles the sisaok troop down to the beach to meet the guests, led by a siki, who alone wears an apron of puffin beaks and carries a rattle. The singers beat out one of his tunes and the siki dances on the beach, while the supernatural whistle which had been sounding from the back-room of X.'s house, is now heard at his side, blown by an assistant under cover of his blanket. After the siki has danced, the singers among the guests, and there are always enough of them to make possible the beating out of the better known tunes, they also sing one of their siki's songs as he dances on the platform surmounting the canoes.

The Bella Coola siki, surrounded by a group of sisaok members, now begins to turn about in a frenzied manner, always sun-wise, bending down, then straightening himself, twisting and writhing like a maniac. Finally, standing erect, he pretends to throw something to the siki of the guests, and then falls to the floor. The recipier makes the motion of catching something heavy, and at the same time one of his accomplices in the canoe sounds another sisaok whistle, deluding the uninitiate observers into the belief that some power has been transmitted, which is the source of the strange noise. The visiting siki revolves four times, twisting and bending, then straightens up and throws back his cloak, to expose a mask representing Hetlakila. This has been concealed there all the time but the uninitiated readily believe it to be the creature which has made the noise, or else that it is an object miraculously made by this being. The siki revolves four times more, with the mask in plain sight and the whistle constantly booming, while a fluent speaker "explains" the meaning of it all to the uninitiated

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who are watching with interest from the background.

The reception of this power from the Bella Coola siki enables the siki of the guests to dance at X.'s potlatch, if he so desires. In that case the guests are guided to X.'s house without further delay. If, however, he does not wish to dance, he goes through the motions of throwing something back to the Bella Coola siki, who pretends to catch it. He bends down, twists himself about, then throws back his cape--to display the mask of Mutlakila. At the time of throwing the visiting siki had slipped his mask out of sight, so that those witnessing the transaction, ignorant of the fact that the recipient has had an identical mask hidden beneath his cape throughout, are suitably impressed. He now revolves four times, while an assistant, sheltered under a large cloak, sounds the whistle constantly. Then the siki makes the motion of throwing something to X.'s house, and the whistle sounds from within, while the man who had been blowing one beside the siki ceases. Thus the uninitiated are led to believe that the voice can proceed only from wherever the power is situated over which the siki has control.

The guests are conducted to X.'s house, to which a number of young men carry their goods. A meal of toasted salmon provided by X. is given them, served by a number of youths, all of whom are eager to undertake this task throughout the ceremony. A section of the house is allotted to each party of guests, and within that space they arrange themselves according to convenience. Some informants state that the first group to arrive is seated nearest the fire. The whole of those invited are not seated according to rank. The amount of space allotted to each party of guests depends upon their number, and there is no particular choice made of a section in the house. X., or more often some

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one who speaks for him, welcomes the guests, and a spokesman from among them makes a suitable reply. Usually an interpreter is required. After the meal, the guests can remain where they are or go out. As many as wish to do so can stay in X.'s house, but many prefer to go to the houses of their friends in th village; it is a matter of convenience, not of ceremonial importance.

As each party of guests arrives the same procedure is repeated. X.provides food for those who have assembled from day to day, so that he anxiously await the appearance of the last-comers. ~~Finally when~~ When at last they come the guests from all other towns are in their allotted sections of X.'s house, ~~they~~ and are free to make gibes at the tardiness of those latest in appearing. Occasionally, hard feelings are engendered in this way, although it is an established custon to mock at the last to arrive. They seat themselves and a small amount of food is given them.

~~Performance Carried Out by the Guests.~~

In the evening, there may be no ceremonial of any kind, but X. often invites everyone to his house for the performance of non-ceremonial dances. The singers strike up one of his s ɛ saok or a'ɛlk tunes and he dances to it. Then a tune belonging to one of his relatives is beaten out, and he too dances. After several have thus performed, a meal is served and all dispers. No supernatural beings are in attendance, hence their is no solemnity to the occasion; the evening's rites merely serve to show the guests the dances owned by their host and his relations.

Performance Carried Out by the Guests

Two youths, chosen by X. for the purpose, sprinkle eagle down over the heads of all those present, as far as possible blowing it first over the heads of the chiefs. It serves as a ~~mark~~ token of goodwill, and ~~suggests~~ marks also the ceremonial nature of the occasion. Then a leading sisaok, perhaps ~~the~~ a siki, stands up and says in effect:--

"Thank you for coming. You are welcome. We thank you for coming to witn~~e~~ -ness what X. has done. He is delighted to have you here, because he has lost many of his relatives and wishes to perpetuate their memory. They would be grieved if he did not do so."

An elaborate meal is now served by a number of young men. The first cours is dried Cohoe Salmon mixed with olachen grease. The ~~meat~~ fish is first placed in boxes, approximately one to every four persons, ~~to each,~~ though a chief may be honoured by an individual box, and the grease poured over it. As always, any food